

# COLDPLAY CLASSICS

Recorded by COLDPLAY

(Clocks • Paradise • Viva La Vida)

Arranged by MICHAEL BROWN

PART 3  
B<sup>b</sup> Tenor Saxophone

Moderately

*p* *f*

Allegro **II** "Clocks"

*p rit.* *ff* *p sub.* *f*

**19**

*mp* *mf*

**31**

*mp* *f* *mp*

**43**

*f*

**51**

*mf* *p* *mp*

**61** Allegro

*p* *f*

**69** "Paradise"  
*Soli*

*mf*

**77**

*p* *mp* *p* *mp* *p* *mf*

## CLOCKS

Words and Music by GUY BERRYMAN, JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN  
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## VIVA LA VIDA

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## PARADISE

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PART 3  
Bb Tenor Saxophone

86 Musical notation for measures 86-90. Measure 86 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 87-89, ending with a quarter note G4. Measure 90 contains a whole note G4. A dynamic marking of *f* is placed below the first measure of the slur.

94 Musical notation for measures 94-98. Measure 94 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 95-98, ending with a quarter note G4. A dynamic marking of *mf* is placed below the first measure of the slur.

102 Musical notation for measures 102-107. Measure 102 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 103-107, ending with a quarter note G4. A dynamic marking of *f* is placed below the first measure of the slur. The text "Viva La Vida" is written below the staff, and a box containing the number 107 is placed below the final measure.

108 Musical notation for measures 108-114. Measure 108 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 109-114, ending with a quarter note G4. A dynamic marking of *f* is placed below the first measure of the slur.

114 Musical notation for measures 114-121. Measure 114 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 115-121, ending with a quarter note G4. A dynamic marking of *mp* is placed below the first measure of the slur. A box containing the number 115 is placed below the first measure, and a box containing the number 123 is placed below the final measure.

121 Musical notation for measures 121-131. Measure 121 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 122-131, ending with a quarter note G4. A dynamic marking of *mf* is placed below the first measure of the slur. A box containing the number 131 is placed below the final measure.

129 Musical notation for measures 129-139. Measure 129 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 130-139, ending with a quarter note G4. A dynamic marking of *p* is placed below the first measure of the slur, and a dynamic marking of *f* is placed below the final measure. A box containing the number 139 is placed below the final measure.

135 Musical notation for measures 135-147. Measure 135 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 136-147, ending with a quarter note G4. A dynamic marking of *p* is placed below the first measure of the slur, and a dynamic marking of *f* is placed below the final measure. A box containing the number 147 is placed below the final measure.

144 Musical notation for measures 144-155. Measure 144 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 145-155, ending with a quarter note G4. A dynamic marking of *p* is placed below the first measure of the slur, and a dynamic marking of *f* is placed below the final measure. A box containing the number 155 is placed below the final measure.

151 Musical notation for measures 151-163. Measure 151 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 152-163, ending with a quarter note G4. A dynamic marking of *ff* is placed below the first measure of the slur, and a dynamic marking of *p cresc. poco a poco* is placed below the final measure. A box containing the number 163 is placed below the final measure.

159 Musical notation for measures 159-163. Measure 159 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B4. A slur covers measures 160-163, ending with a quarter note G4. A dynamic marking of *f* is placed below the first measure of the slur, and a dynamic marking of *rit. ff* is placed below the final measure. A box containing the number 163 is placed below the final measure.